



How TO GET THE
PAINT JOB YOU WANT

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HOW TO GET THE PAINT JOB YOU WANT

● a book of practical paint
information for the householder



DEVOE & RAYNOLDS CO., Inc.
NEW YORK Warehouses in Principal Cities CHICAGO



A WELL GROOMED HOUSE is both a joy and a sound investment. Not only is the money value greatly enhanced by clean, fresh, colorful paint—outside and in—but the house is a happier place to live in! And good paint, renewed at the right time, insures against costly deterioration.

TO HELP YOU GET THE MOST OUT OF PAINT



SOMEDAY—tomorrow, next month, or next year—you will be faced with some painting problem, whether it's a question of painting the outside of your house or only refreshing the garden furniture. We have prepared this book as a permanent painting guide for the householder—a *Paint Book*, to be kept handy for reference at any time just as you do the faithful *Cook Book*!

Success with paint is very like success with Columbus's shrewd little problem of "standing an egg on end"—very easy, *if you know how!* This book tells you in a simple way just what operations to specify when a painter does your work—what steps to follow when you yourself undertake small jobs.

We have tried to cover every painting problem that is likely to present itself to you—exterior treatment of houses, including roofs, porches, shutters and other trim; garages, barns, fences, etc., and interior treatment of walls, ceilings, floors, woodwork, radiators, furniture; even refinishing the family car. Turn over the pages of your PAINT BOOK before starting out to buy paint or talking to a contractor!

Much literature on paint is frankly little more than advertising. In this book we have tried to present the subject entirely from the householder's point of view. When we do refer to our own products, it is merely to indicate specifically the *type* of paint that should be used or to describe accurately a particular shade recommended for some color scheme.



EXTERIOR PAINTING

When Should You Repaint Your House?

THERE are two schools of thought on this question. Some people wait five or six years or, perhaps, even longer and then do a complete new job. This almost always must include rather expensive preparation of the surface. Some repairs, too, are usually necessary at strategic points—around eaves, and window frames, for instance—where disintegration of the old paint has allowed the “Weather Man” to work his will on the wood.

Other people believe in applying a coat or two of fresh paint every two or three years. Fewer follow this system but the idea is gaining converts. We believe this plan is more satisfactory in the long run from every point of view. Over a period of years the expense is actually less, the house receives continued protection and always looks attractive and well cared for. It is a more satisfactory home to live in and its value, as an investment, is protected. Many really expensive repairs are avoided.

What Season?

But whether you use a little paint frequently or a lot of paint occasionally, the question comes up—“what is the best season of the year to have my house painted?” In most parts of the country, both spring and fall afford fine painting weather—but, if the temperature is above 90 degrees or below 40 degrees, the oil in exterior paint will not spread well.

Then it is just as important to avoid *rain* as to fight shy of excessive heat and cold. Of course, you probably would not think of having painting done in the rain. Everyone knows that oil and water do not mix. But you may not have realized that the weather immediately *preceding* painting must also be considered. The house should be thoroughly *dry*. This is because paint gains its anchorage by means of penetration of the oil into tiny surface pores of the wood. If these pores are full of moisture the oil cannot gain the all important “foothold.” So don’t hurry your painter, when he talks about damp wood—and don’t let *him* hurry your job, either!

HOW TO GET A GOOD HOUSE PAINT JOB



1. Call in a reliable painter



2. Examine the old paint carefully



3. Remove the old paint if it is loosely attached



4. Wash off dust, dirt and grease if necessary



5. Make sure all paints are thoroughly mixed before using



6. Prime with Lumilead Primer reduced with one pint of pure raw linseed oil to the gallon



7. Insist that a Devoe Superkleen Brush is used



8. Apply a second coat of Devoe House Paint as it comes from the can. If necessary to thin, use pure raw linseed oil very sparingly.

EXPLODING "HOUSE PAINT MYSTERY"

THE average home owner can't help being in "rather a fog" about house paint. The chief constituents of house paint—Linseed Oil, White Lead, White Zinc, Silica—are not commodities with which he has much to do. Competing claims of various manufacturers and complicated chemical formulas on paint labels tend to confuse the problem still more. Here are the basic, simple facts which will enable you to know what to demand in good house paint—and *why!*

Good House Paint Should Contain

First of all, the liquid part of exterior house paint should consist of pure Linseed Oil, thinned very sparingly with pure Turpentine. The Turpentine is added because it helps the oil to strike in and gain a strong anchorage. Then, because Linseed Oil alone would take several days to dry, allowing dust and dirt to settle on the surface, a very small portion of "Dryer" is added to hasten the drying action of the oil.

Cheap "bargain" paints often contain as much as 40% *plain water* in place of the relatively expensive Linseed Oil. When you realize this, you begin to see why paint prices vary as much as they do!

Next to consider is the *pigment*—the solid part of exterior paint. Since all colors except dark greens and browns are made by adding tints to *white*, we will simply discuss the constituents of good white house paint. First, comes White Lead. For centuries this has been an ideal paint pigment. It is white, opaque and blends beautifully with oil. However, it has one fault. It is very soft and tends to *chalk*—i. e. flake off—rather rapidly in a year or so.

To offset this chalking really good paint also contains White Zinc. Zinc is a little more expensive than Lead. It is even whiter, very opaque and it blends even better with oil. Used alone, however, Zinc would give too hard a paint film—the paint would tend to *crack*. But used *together*, Lead and Zinc produce a perfect paint!

A great deal of research work is being done on House Paint all the time. The better manufacturers conduct these tests on what are known as "test farms." If improvements over Lead and Zinc are ever discovered you'll hear about them, but in the meantime don't experiment on your own home with paints that are merely in an experimental stage.

Good Paint Should Not Contain

A good house paint should NOT contain Silica. Silica is a sandy substance used purely and simply *to fill up the can*. It is known in the paint industry as an "extender," and like other extenders—Barytes, Magnesium Silicate, etc.,—performs no useful service whatever.

So, for exterior painting specify and insist that your painter supply you with an honest paint, such as Devoe House Paint, which contains Linseed Oil, White Lead, White Zinc, pure tinting colors, a little Turpentine, a little Dryer and ABSOLUTELY NOTHING ELSE!

Is A "Special" Primer Needed?

First, for the *new* house, to be painted for the first time. In many kinds of wood we find variable surface conditions. Some boards will absorb only a little oil, while others drink it in. Some have high paint-repelling resin content. Others have paint-destroying bacteria. A special primer, Devoe Lumilead, containing a small percentage of aluminum metal, has been developed to overcome these difficulties. Very dense, tough, and elastic, it *equalizes* these varying wood surfaces and provides a uniform and safe foundation for succeeding coats of house paint.

Second, the irregularities of a badly deteriorated *old* paint surface need the same "equalizing" insured by Lumilead. Indeed, Lumilead is no more expensive than regular house paint and since one coat hides as well as $2\frac{1}{2}$ coats of house paint thinned as a primer, it is always a good plan to use it on *any* re-paint job and BE ON THE SAFE SIDE!

How To Judge Paint Costs

The usual practice is to have two or more contractors submit estimates on the owner's specifications and give the work to the *low* man. It is natural to accept the lowest bid, yet this is often a costly mistake. *Labor accounts for about three-quarters of the cost of house painting.*

So the lowest bidder is very likely indeed to be reducing his price at the expense of the *quality* of the paint he furnishes. That often means two or three years shorter life for your paint job. *So beware of the "bargain" painter.* To guard against him, specify the standard paint formula described on page 6!

If you are purchasing the paint yourself directly from the store, don't be misled by the costs per gallon. Remember, that a highly pigmented paint, without wasteful "extenders," protects far more surface per gallon. *Figure on the cost per square foot painted!* Figure, too, on the "yearage"—just as you do on the mileage, in buying a tire. Good paint, like Devoe House Paint, wears two or three years longer!

How Much Paint Do I Need?

A new house needs Lumilead Primer and two coats of house paint. Over old paint in bad condition, use Lumilead and one or two coats of paint. If the old paint is in fair condition, *one* coat of house paint may be enough. Here is an easy way to determine the amount of paint needed for a house in fair condition:

<i>Add</i>	<i>For example</i>
Width of front.....	35 feet
Width of back.....	35 feet
Length of one side.....	35 feet
Length of other side.....	35 feet
Total.....	140 feet
Multiply by height of house.....	30 feet
Total.....	4,200 square feet

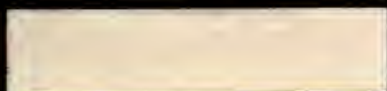
It is surprising the amount of surface a good paint will cover. While a gallon of some paints covers only 200 square feet, two coats, a gallon of Devoe House Paint will cover *Twice* as much! To find the amount needed for the sample house above:

For one coat divide 4,200 by 600 = 7 gals.
 For two coats divide 4,200 by 400 = 10½ gals.

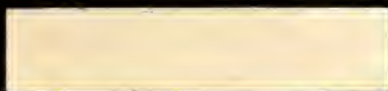
Choosing the Color

In general there are five things to keep in mind in choosing the colors for your house: 1—personal taste, of course; 2—the colors of the houses next door; 3—the closeness of large trees and shrubbery; 4—the size of the house; 5—the architectural style.

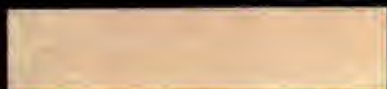
The first three points are quickly settled. Everybody has their own pet likes and dislikes in house colors. But, if you have close neighbors, don't pick colors that "fight" with



531 IVORY



565 LIGHT CREAM



598 CREAM TINT



595 BRIGHT YELLOW



516 MANILA



518 FAWN



533 LIGHT BROWN



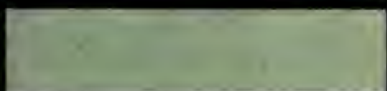
506 DARK BROWN



579 LIGHT GRAY



567 PEARL



507 SEA GREEN



510 GREEN TINT



578 GREENISH GRAY



532 PURE GRAY



528 CEILING BLUE



581 BLIND GREEN



MITIS GREEN M.



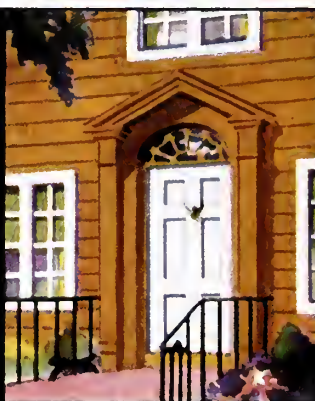
515 CARDINAL RED

These colors are only approximate. For exact matches get a color card from your dealer.

SUGGESTED COLOR COMBINATIONS



Body.....547 White
Trim....Mitis Green M



Body, 577 Colonial Yellow
Trim.....547 White



Body.....516 Manila
Trim...565 Light Cream



Body.....531 Ivory
Trim.....527 Buff



Body.....594 Light Lead
Trim...565 Light Cream



Body.....547 White
Trim...581 Blind Green



Body...565 Light Cream
Trim...505 Seal Brown



Body.....527 Buff
Trim.....531 Ivory



Body.....532 Pure Gray
Trim.....547 White

These colors are only approximate. For exact matches get a color card from your dealer.

theirs! Then, if large trees nearby tend to shroud the house, don't select dark colors like deep gray, brown or green, or your house will seem gloomy and forbidding. Rather, let it gleam out between the leaves in white or pale grey or yellow. Any one of the first five color combinations on the opposite page would be very suitable. Conversely, if a house stands by itself, with very little greenery about it, then a soft, light green body color with either cream or dark green trim, would be attractive.

A SMALL HOUSE, generally speaking, should be painted a *light* color to increase its apparent size. Mouldings, window frames, porches, etc., should not "cutup" the surface. It is better to paint them the *body* color, concentrating your color contrast in shutters, blinds and front door. An ideal treatment for the small house is the ever popular *white with Milis green shutters*—(light, medium or dark green). For a touch of difference, however, shutters and blinds are sometimes done in a deep pumpkin (manila) color or Pompeian red or dark blue. If this is done it is very attractive to stain the roof a much deeper, duller tone of the same color! *Doors* are of special interest in the small house and may either match the shutters and blinds or strike a *new* note. For instance, a blue door with pumpkin (manila) shutters; a white one with green or red shutters.

A COLONIAL HOUSE, whether large or small, whether of the Southern New England or Dutch type, looks best in the light body colors—white, light cream, light gray, colonial yellow—because of its *simple lines*. (See houses on page 10.) Another unusual but very attractive treatment, if the house stands off by itself, is a deep *Indian red* with all white trim.

FOR THE HOUSE WITH PROJECTING BAYS, peaked cornices, several porches and elaborate trim, a subdued treatment is best, to bring the conflicting angles into unity. For instance, a buff body color with ivory trim, pure gray with white, bright yellow with light cream.

DARK STUCCO HOUSES tend in general to have light, contrasting trim. But in a half-timbered Tudor style house the wood should be stained in a natural oak color.

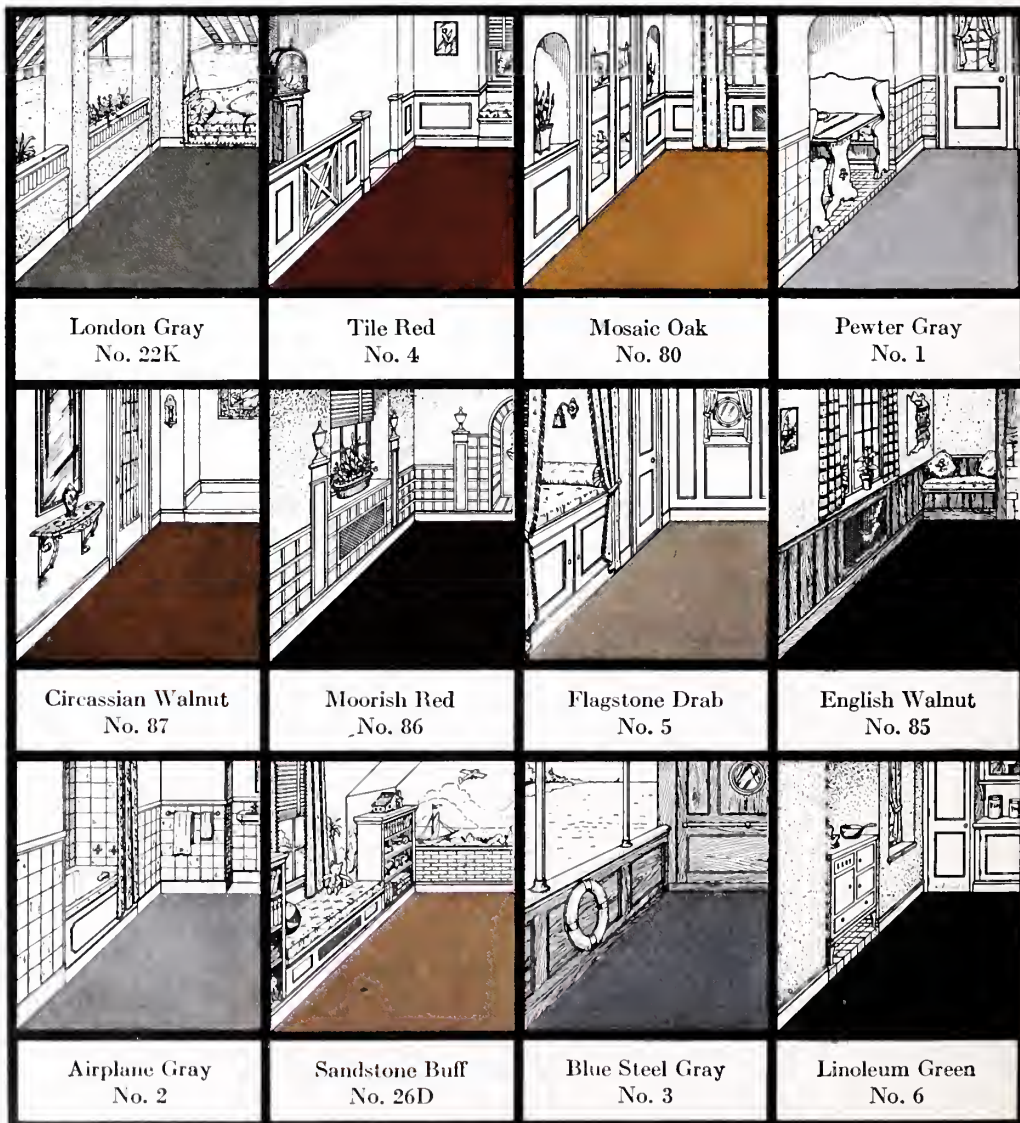
THE GEORGIAN HOUSE of brick takes kindly to light, colored trim—white, light cream, fawn or sea green. The roof is usually greyish or bluish green slate. Care should be taken to harmonize the trim with the roof tone.

LIGHT STUCCO HOUSES of Mediterranean or Spanish extraction are either white or gayly colored—pink, warm yellow, even *blue*. (Not house paint but a special coating is used on these houses—see page 15.) The trim is usually brilliant—dark blue, bright yellow, cream tint. Roofs, too, are brilliant—usually Spanish red or variegated tile.

SEE PAGE 9 FOR COLORS

PROTECTING THE PORCH FLOOR

LIKE house paint, paint for porch floors and steps must put up a big fight with the weather. In addition, it suffers from the tramp, tramp of feet, grinding in dirt and gravel from paths and driveways, and the scraping of porch chairs. (And on inside floors the wear is almost as brutal.) To withstand all this you need a tough, elastic *enamel*. For this purpose we honestly think we have a new and superior product in Devoe Floor and Deck Enamel. It lasts longer than any



These colors are only approximate. For exact matches get a color card from your dealer.

paint we know and dries dust-free in one hour—*hard* in six hours! Use two coats over old paint, three over unpainted wood. Thin the first coat with Turpentine (1 pt. to a gal. of enamel). To keep accumulated *dampness* from rotting the floor from *beneath*, be sure there is *ventilation*!

A Few Cents In Time

It takes very little paint to avoid really expensive repairs on gutters and water-spouts—repairs which a homeowner cannot possibly make himself. For metal will erode, if not protected by good paint. Gutters should be cleaned each season and painted inside and out with good house paint.

Blinds, Shutters And Screens

We no longer expect to shutter our windows against Indian arrows or close our blinds to keep the light out of the "best parlor." Blinds and shutters today are purely decorative. This purpose is certainly defeated if the colors *fade* in a short time—as inferior paint usually does.

You can use a good house paint. The colors will last very well. Or if you choose *green*—the most popular shutter and blind color—Devoe has developed a special, absolutely NON-FADING product called MITIS GREEN. (Use one coat of Mitis Green Undercoat followed by two of Mitis Green.) It is most unlikely that a good painter would attempt to paint shutters or blinds *on the house*. If he does, tell him to take them off and do them, one by one, laid across a pair of saw horses.

Do you paint your screens? Unfortunately, most home owners don't. They wait till their screens have rotted and then repair or replace them. Copper netting, too, when corroding will stain the window sills. You can avoid the nuisance of screen repairs by painting both frame and mesh every other year with a good product like Devoe Screen Paint. Mesh holes need not fill up. Not if you paint one side with a wide brush, go over the surface thoroughly—up, down, crosswise and diagonally from each corner—then repeat the process on the other side with a *dry* brush!



KEEP DOWN ROOF REPAIRS

YOUR roof gets the full force and fury of storms, snows and fierce summer suns. To prevent costly repairs give it thorough protection.

A shingled roof is usually treated with a preserving stain. The best way with new shingles is to *dip* them three-quarters of their length in a bucket of stain before putting them on the roof. However, stain can be brushed on the roof very easily. Shingles are very *dry*. Unprotected, they absorb moisture, crack and rot. Devoe Shingle Stain, besides preserving the wood, destroys insects and parasites. For a more opaque finish, paint shingles with white or colored house paint.

An especially durable, protective treatment for metal or composition roofs, is a product containing fire-resisting asbestos. In Devoe Asbestos Roof Coating long fibre asbestos is combined with asphalt, on the principle of "straw" in plaster, for toughness and elasticity.

Barns, Outbuildings, Fences

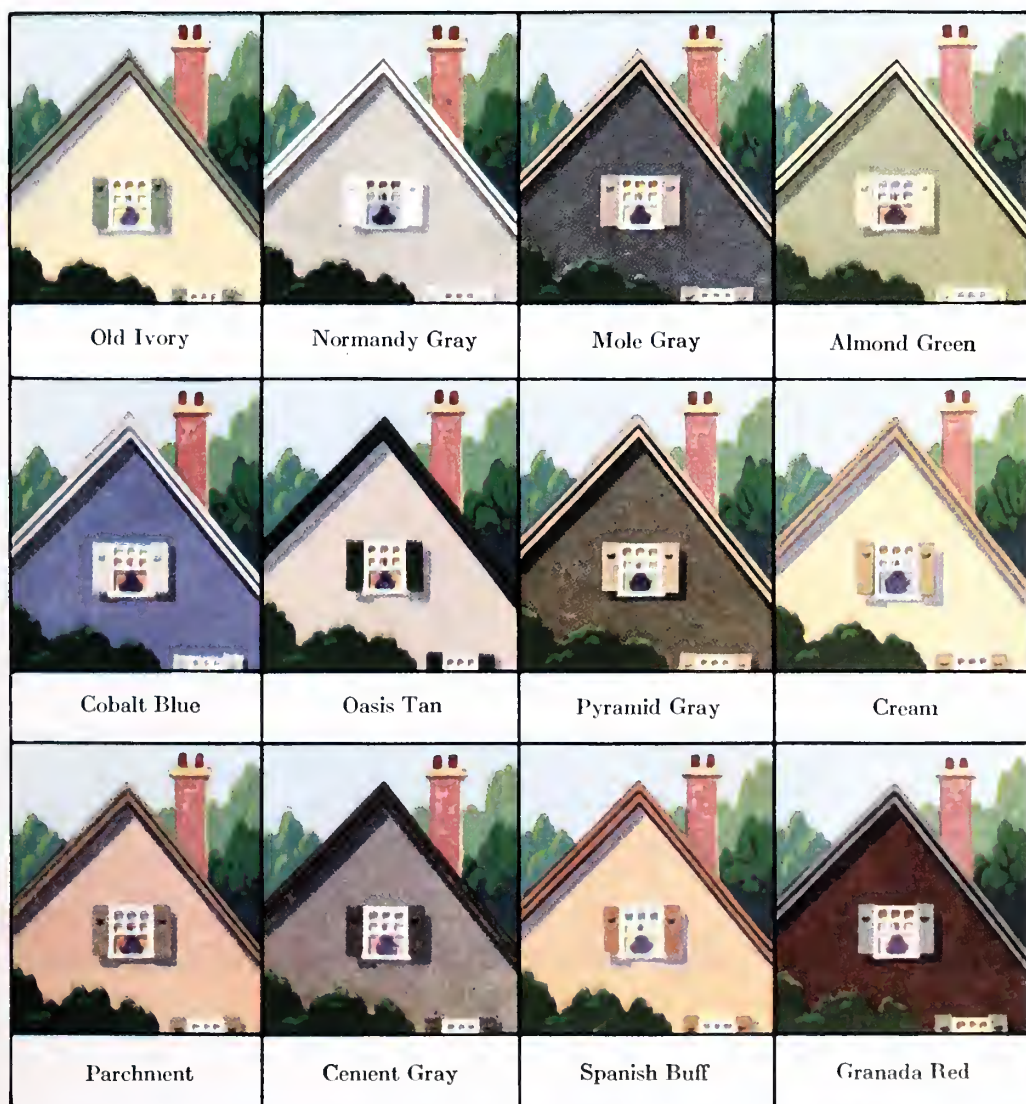
It is expensive to treat barns and outbuildings like orphan children in the matter of *paint*. They represent a considerable investment. Regular house paint furnishes the most durable and *complete* safeguard. However, there are satisfactory "barn paints," like Devoe Barn Paint, at less cost.

Fences are usually painted with house paint. White is the customary choice but, if the fence area is not large, consider painting it to match the trim of your house. An inexpensive method for painting fences white is to use Devoe Southern White.



PAINTING STUCCO, CONCRETE, BRICK

THE chief foe of these porous surfaces is *moisture*, still they are not usually painted with House Paint because such paint dries with a gloss instead of an appropriate flat finish. If unprotected, hair-line cracks soon appear. Later these tiny cracks become large ones, as moisture sinks deep and causes swelling. In the case of *brick*, salts form on the surface, making ugly stains. After long experimentation a product called Bay State Brick & Cement Coating has been perfected. Proof of its success is its choice for such outstanding constructions as the famous Holland Tunnel! A new or old surface should first be washed with sulphate of zinc, 3½ lbs. to a gal. of water. In two coat work, the first should be thinned with Bay State Brick & Cement Reducer, 1 pt. to 1 gal. (For covering capacity see a color card.)



These colors are only approximate. For exact matches get a color card from your dealer.



A Room may be spick and span and orderly and yet modern eyes will find it drab and uninteresting—even inhospitable—without a generous allowance of *color*. Of all ways of employing color in decoration, *paint* offers the widest opportunities. Interior painting is easy, inexpensive and the possibilities for original color schemes are limitless!



INTERIOR PAINTING

Walls and Ceilings

WHY PAINT YOUR WALLS? A good *washable* wall paint will last for years and is very easy to do over. Paint provides a sanitary surface. Not only are there a host of lovely ready mixed colors to choose from, but any conceivable shade may be obtained by intermixing the prepared colors. The initial cost is only about $\frac{1}{2}$ a cent a square foot for material!

Selecting the Paint


In living rooms and bedrooms you will want to avoid the glitter of a shiny surface. You need the soft, velvety effect provided by such a paint as Devoe Velour Finish. This paint goes on smoothly without streaks or brush marks but its greatest advantage lies in the fact that it washes easily in plain soap and water. You can keep it looking fresh and new for years by washing it thoroughly every spring, after the furnace has been shut off.

For kitchens, bathrooms, laundries and nurseries—rooms which need more frequent cleaning—use a glossier paint, like Devoe Velour Gloss or Semi-Gloss. These may be washed as easily as an enameled saucepan!

Woodwork may be painted with the same finish used on walls and ceilings or with a lustrous enamel, like Devoe Mirrolac.

In estimating the amount of paint you need for a room, remember that the covering capacity naturally varies according to the *porosity* of the surface. For instance, though one gallon of Velour Finish will cover from 500 to 600 square feet, on the average—one coat—it may rise to 700 on very smooth plaster or drop to 300–400 over a rough sand-finished wall.

HOW TO USE WALL PAINT

 **N PLASTER WALLS** the very best results are obtained if the plaster is allowed to dry out thoroughly for about six months. However, if this is too inconvenient, have the surface washed with a solution of zinc sulphate and water (3½ lbs. to a gal.) to guard against lime and alkali. But first be sure the wall is clean and dust free. A priming coat will be needed under a flat paint like Devoe Velour Finish. Specify Devoe 6-C, tinted with a small quantity of the finish color. Then one or two coats of the Velour, brushed on with a full brush, a square foot at a time. (Wall paints should never be worked thin, as house paints are.)

OLD PLASTER WALLS—if painted before and in good condition—need only one coat of Velour Finish. One day, too, is enough, to transform a shabby room into a thing of beauty! However, if the old paint was *dark* and the new one is to be *light*, two coats will be needed.

When it comes to *old* walls in poor condition, the first thing is to be sure and have every crack and nail hole, however small, neatly filled with patching plaster. The trick is to dig out all the loose plaster and wet the edges of the cracks before patching. You get a better job, too, if they are only filled within an $\frac{1}{8}$ " of the surface and allowed to dry—then filled flush later. Next, every patched place is lightly brushed with Velour Undercoat. Then come two coats of the Finish, the first thinned half and half with Velour Undercoat.

When Velour Gloss or Semi-Gloss is used the first coat can be Semi-Gloss instead of a regular primer.

If you employ a really good painter you will notice that he never dips his brush directly into the paint can but pours the paint into a bucket first and mixes it thoroughly with a wooden paddle. This insures an absolutely even color and consistency. Notice too, the way he starts a new section a little way from a finished portion and feathers them together. How he brushes the paint on quickly in all directions and then smoothes it up and down with the tip of the brush.

When applying flat wall paint many good painters use a stipple finish. While the paint is still wet they tap the wall all over with a stippling brush. This eliminates all brush marks and produces a very beautiful finish that gives a soft, light diffusion. Stippling requires very little extra time and it is a good thing to include in your specifications.

If your walls are covered with wallpaper and the paper is firmly attached, it is not difficult to paint right over the wallpaper. First a coat of Velour Undercoat should be applied, and then follow with one or two coats of Velour Finish.

HOW TO PAINT WALLS AND CEILINGS



1. Call in a reliable painter.



2. Get a Velour Finish color card from your dealer.



3. Select the proper color (see chart on page 31).



4. Fill all cracks with patching plaster.



5. Mix Velour Finish thoroughly before using.



6. Apply a priming coat of Velour Finish Undercoating with a little of the finishing color added.



7. Paint a strip a yard wide the length of the room. Then work back on second strip, etc.




8. Paint the side walls in strips one yard wide from ceiling to floor with firm even strokes.



9. Use a Devoe Superkleen Brush for smooth, even results.

CHOOSING COLOR SCHEMES

 IN the last few years kitchens and bathrooms have become as brightly colored as peacocks. Practically any color combination “goes”—the more striking the better! So let your fancy roam free. We will devote this brief space to color schemes for the main rooms in the house.

Of course the real test of any color scheme must be—“Do I like it?” But here are a few tried and true decorative guide posts.

There are two things you can’t change about a room—its size and its exposure. So work *with* these restrictions, not against them. No matter how much you admire some room you’ve seen, don’t copy it until you have made sure the colors will fit your own conditions.

EXPOSURE AND SIZE. Rooms facing North or East get a *cold* light during most of the day. They need the warm colors—tan, buff, flesh, rosetan, etc., to brighten them. These colors will also make the room seem *larger*. Rooms facing South or West, however, need more neutral toned backgrounds—pale blue, surf green, French gray—to counteract the excess sunlight. But, if another building or a large tree cuts off a great deal of light from a South or West room, handle it as you would one with an eastern or northern exposure. Remember, *dark* walls always make a room look *smaller*.

TREAT WALLS AS BACKGROUNDS. Primarily, in a decorative sense, your walls are simply backgrounds for your furnishings. So avoid very bright, striking colors. They would soon become irritating, too. On the other hand, small bright color spots in a room—a sparkling red vase or lamp or a bright blue pillow—add life and vigor. A good general rule in all decoration is—“the *larger* the area to be colored, the *duller* the tone or shade used. Small bright spots balance large dull ones.”

CEILINGS. Except in the case of rooms with *very* low ceilings, it is better not to paint the ceilings dead white. It makes too sharp a contrast with the walls. The ceilings swim off into space! Instead, tint the white paint with a *little* of the color used on the walls. *If ceilings are painted darker* than the walls, they will look low and lowering! On the opposite page are arranged nine attractive combinations of wall and ceiling colors, illustrating the many charming color schemes possible with soft, velvety wall paint like Velour Finish. Consider them in the light of the *exposure* and *size* of your rooms.

CONSIDER FURNITURE STYLES. The style of your furnishings should influence your choice of wall colors to a certain extent. Dark, heavy walnut or mahogany pieces need light, relieving backgrounds like warm cream or ivory. A clear, light green as in Room 8, on the opposite page—would set off the gilt trimmed furniture of Louis XIV or XVI delightfully. Flesh color or chamois, as in Room 3, goes very well with Early American furniture in maple or cherry. While the warm cream of Room 7, would make a charming background for furnishings in the Spanish or Italian Renaissance style.



Wall.....866 Buff
Ceiling.856 Warm Cream



Wall.....891 Silverwing
Ceiling.....857 Flesh



Wall.....857 Flesh
Ceiling.856 Warm Cream



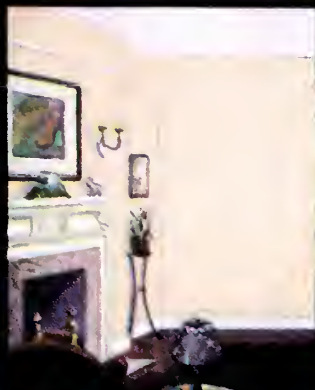
Wall.....893 Chamois
Ceiling.....459 White



Wall, 890 Bermuda Green
Ceiling.....459 White



Wall.....862 Pink
Ceiling, 856 Warm Cream



Wall...856 Warm Cream
Ceiling.....459 White



Wall....850 Green Tint
Ceiling.....893 Chamois



Wall...875 French Gray
Ceiling.....857 Flesh

These colors are only approximate. For exact matches get a color card from your dealer.

HOW TO MOTTLETONE YOUR WALLS

THERE is a new way of getting soft, two-tone effects on walls which is becoming very much the "vogue." This is called, expressively, "Mottle-toning." If you happen to have old paint in fair condition already on the walls, *one* coat of Velour Finish will be enough to mottletone them.

This is how it is done. First two or three dozen pieces of ordinary wrapping paper—each about 13 inches square—are crinkled into loose balls between the hands, until the paper is quite soft. The Velour Finish is thinned with Turpentine, 1 pint to $\frac{1}{2}$ gallon of the Finish. Then a yard-wide strip is painted, from floor to ceiling. Now the painter takes one of the paper balls and taps the wet paint with it, lightly but firmly, going over the whole surface up and down, back and forth in a hit or miss fashion! Immediately one strip is done another is started. As the wrinkled paper gets wet it should be turned to present a fresh surface.

The paper picks off the paint in spots, allowing the underneath color to show through and giving the mottletoning effect you see on the right. One person can do it alone very well but it is quicker and easier if one paints while a second person mottletones.

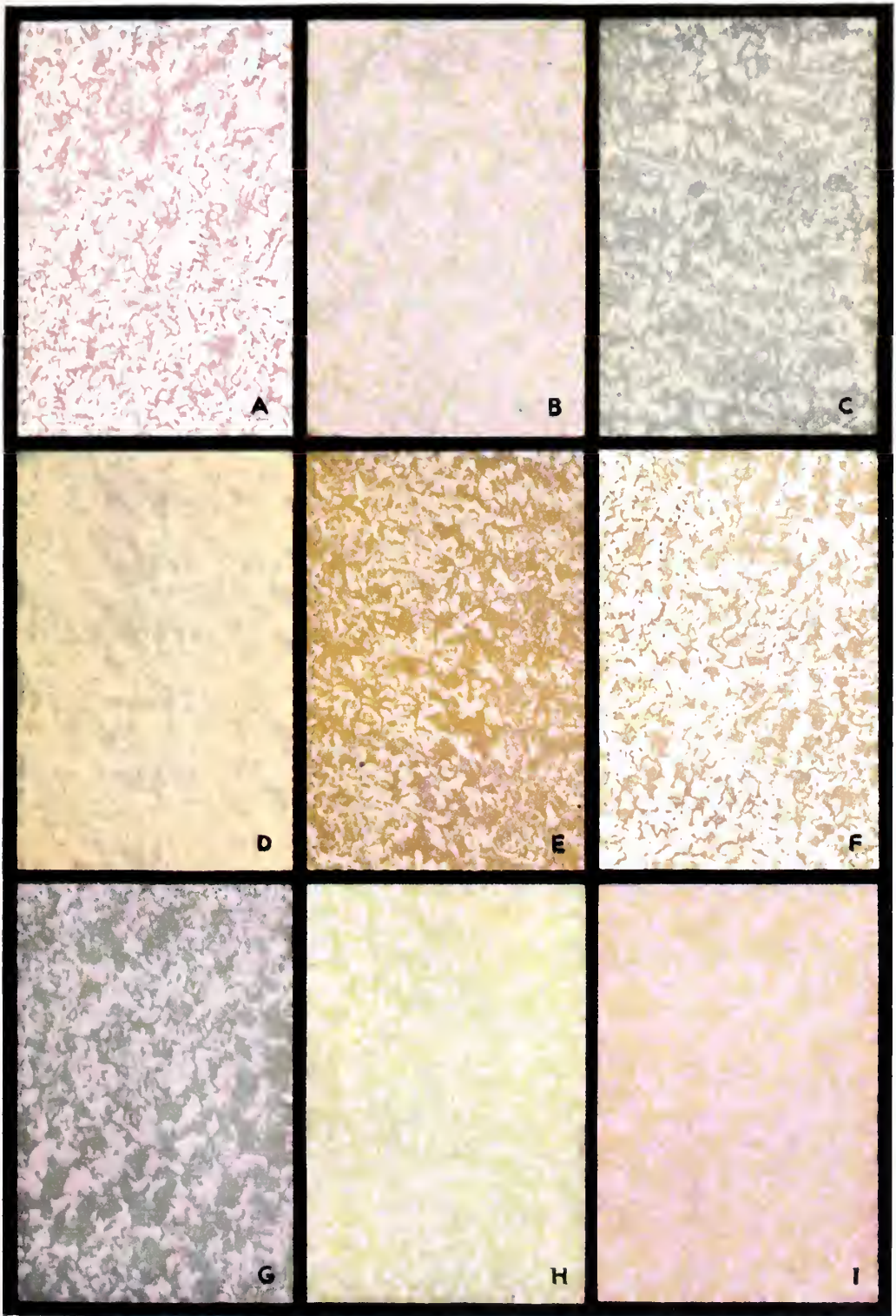
NEW WALLS. A priming coat is needed on new plaster. If a one-color-and-white effect is desired, first apply Velour Undercoat. Then the finish coat of Velour and mottletone. For a two-color effect start with Undercoat, then apply a solid coat of Velour and finally a coat of Velour in a different color for mottletoning.

Mottletone Combinations

Here is how to get the beautiful mottletone effects shown on page 23.












- A 862 Pink mottletoned on 459 White
- B 350 Green Tint mottletoned on 862 Pink
- C 391 Silverwing mottletoned on 863 Extra Light Ivory
- D 350 Green Tint mottletoned on 359 Light Cream
- E 866 Buff mottletoned on 856 Warm Cream
- F 866 Buff mottletoned on 459 White
- G 862 Pink mottletoned on 391 Silverwing
- H 350 Green Tint mottletoned on 856 Warm Cream
- I 393 Chamois mottletoned on 862 Pink



SEE PAGE 22 FOR MOTTLETONE COMBINATIONS

HOW TO FINISH FLOORS

THE first question is—"shall I use floor enamel, varnish stain or clear varnish?" Enamel is usually used on old, worn floors, in order to hide the surface *entirely* or on floors where a particular *color* is desired. Varnish stain and clear varnish are generally chosen on hardwood floors because they show the grain of the wood. The clear varnish keeps the wood very near its natural color, while the varnish stain *changes* the color.

OPAQUE FINISH			
	1. Scrape off old paint if loose and clean floor.	2. Fill cracks with Devoc Crack and Seam Filler.	3. Apply two coats of Devoc Floor and Deck Enamel, allowing over-night drying between coats.
A NATURAL WOOD FINISH			
	1. If refinishing in same color, merely clean floor and apply two coats of Devoc Mirrolac Varnish Stain.	2. If changing from a dark to a light shade clean floor and apply one coat of Mirrolac Ground Color.	3. When ground color is dry apply two coats of Mirrolac Varnish Stain in shade of wood desired.
A TRANSPARENT FINISH			
	1. Thoroughly sand and clean old floor.	2. Apply coat of Devoc Marble Floor Finish slightly thinned with turpentine.	3. Apply second coat of Devoc Marble Floor Finish as it comes from can.

The best way to paint a floor is to take two or three boards at a time and paint them the length of the room, then go back and do several more boards, etc. This prevents streaks, as the cracks between the boards make a natural break. A wide brush—at least 3"—works faster and better on floors. A good painter is careful to brush coats on *thinly*, as the drying of fast-drying floor finishes is impeded by thick coats.

Before applying *any* type of finish, floors should be thoroughly cleaned with soap and water. Be sure the soap is rinsed off and the floor allowed at least 24 hours to dry. If it is in very bad condition, the old finish should be removed right down to the wood. The most efficient way is to rent a sanding machine. (Many hardware and paint stores have them.) Paint and varnish remover and XX Cleaner can also be used to clean and bleach.

Lye should **NEVER** be used to clean hardwood floors. It looks fine at first but within a few days large black spots and lines appear around nail holes and cracks, where the lye has burned the wood.

There is much discussion on the respective merits of varnish and shellac for floors. Formerly shellac was widely used because of its light color and quick drying quality. However, the new kinds of varnish are nearly as light as shellac and dry fast and they have the *extra* advantage of *wearing much longer*.

HOW TO WAX FLOORS. Cleaning a floor that has been waxed and polished is like dusting a chair—very quick and easy and there is no chance of dirt and germs lurking in the cracks. The best way to wax a floor is to use a good paste wax like Devoe Wax. Take a piece of closely woven cloth and wrap a good sized “gob” of the wax in it. Rub this thoroughly over the floor. The wax will work its way evenly through the cloth into the floor, sealing the cracks between the boards and protecting the finish. Then polish with another cloth, wrapped around a back-saving, long-handled brush. Don’t let one coat of wax wear out in spots before applying another. Otherwise dirt will be *ground in!*

For painted floors you could not make a better choice than Devoe Floor and Deck Enamel, the exceptionally durable paint described in the section on *porch* floors. The natural colors of oak, walnut and mahogany are excellently reproduced by Devoe Mirrolac Varnish Stains. For clear varnishing a dependable product is Devoe Marble Floor Finish.



A—Light Oak B—Golden Oak C—Dark Oak
D—Walnut E—Mahogany F—Dark Mahogany

These colors are only approximate. For exact matches get a color card from your dealer.

WOODWORK AND FURNITURE

HERE are two very different ways of treating woodwork. It can *contrast* sharply with the walls or it can blend into them as inconspicuously as possible.

To attain the latter end, either paint the trim with the same finish, used on the walls or with a glossy, washable enamel (like Devoe Mirrolac) in the *same* color as the walls or a few shades darker. For a *small* room, particularly if the ceiling is low, this is certainly the best treatment.

In *large* rooms, however, contrasting woodwork may serve to bring the whole decorative scheme together. In a colorful bedroom you may prefer to get the contrast by using a colored enamel. If you want a natural wood effect and the wood has a good grain, clear varnish may be used. If you wish to *darken* the wood, choose one of the natural wood varnish stains suggested for *floors*. In this case, the same color should be used on the floor.

If the woodwork happens to be of rather poor quality, without a good grain, enamel is a good choice, as it “hides” completely. However, it is possible to get the effect of natural grain by first treating the surface with Graining Compound, and, while it is still *wet*, making irregular strokes along the surface with a rubber graining tool. When this is dry a coat of varnish stain should be applied.

How to Use Stain and Enamel

Some pointers on handling varnish stains were given in the preceding section on *floors*. These also apply to the use of varnish stains on *woodwork* and *furniture*. Here are a few more points which apply to work on floors, furniture and woodwork alike.



Open grain woods like Ash, Oak, and Walnut, which have never been finished before, should first be filled with the proper shade of Devoe Paste Wood Filler. You'll find instructions on the label. Close-grained woods require no preparatory treatment except, of course, dusting and washing. On a badly spotted *unfinished* surface, apply a coat of Devoe Mirrolac Ground Color. Then one coat of Mirrolac Varnish Stain is

usually sufficient. In renewing *finished* surfaces one coat may be enough, unless the old surface is streaky in color. In that case, apply Ground Color first. (Wax, oil or grease may be removed with gasoline—be sure there is no lighted fire in the vicinity.) But if the old finish is *very bad*, remove it entirely with Devco Paint and Varnish Remover and proceed as though it were being finished for the first time.

Surface preparations for Mirrolac Enamel follow the same rules, except that for Ground Color substitute Flat White Undercoat, tinted with a little of the colored Enamel chosen for the finish. One coat of the colored Mirrolac may be enough but *two* are usually better!

Furniture

You can bring back the glow of youth to old scarred furniture with the magic of Mirrolac Varnish Stain—or a cheerful coat of Mirrolac Enamel. In buying a *new* piece, you can often do better by getting it *unpainted* and finishing it *yourself*! Since every defect in grain or construction is clearly evident in an *unfinished* piece, you are surer of getting *quality* for your money!

Enameled pieces may be attractively decorated by *striping* with another color. Attach masking tape above and below the line you wish to paint and it will come out straight and true without a rippled edge. Decalcomanias also make charming decorative touches. Stencils can be purchased at most paint stores. Use a stencil brush or a 1-inch or 1½-inch brush with the bristles tied tightly together in the middle with a piece of string. Turn chairs upside down to paint the legs. Take drawers out and “up end” them.

Antiquing

Do not be mystified by the word “antiquing.” It is a very simple process that can be used by any one to give their work a professional look.

Squeeze a little oil color into a cup and thin it to the consistency of milk with one-third boiled linseed oil and two-thirds turpentine.

Spread this all over the furniture when the finish is thoroughly dry. Then take a wad of cheesecloth and wipe it off quickly with long, light strokes, or you can vary the effect by tapping the surface.

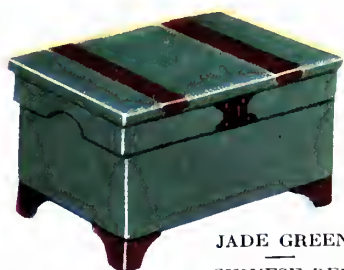
If you make a mistake just put a little turpentine on your cloth, wipe off all or part and begin again.

Any colors can be used to suit your fancy; the most usual are Van Dyke Brown, Burnt Umber or Raw Sienna.



BEAUTIFY WITH ENAMEL

WITH just a few cans of Mirrolac Enamel and a brush, you can create so much beauty! You can take an old candlestick or scarred chair and transform them into cheerful "color spots" to brighten living room or hall. You can turn inexpensive oddments into attractive gifts. Or you can do over a whole suite of bedroom furniture or refinish the family car. Furthermore, it's good fun to decorate with enamel once you get the hang of it!



JADE GREEN
—
CHINESE RED



AZURE



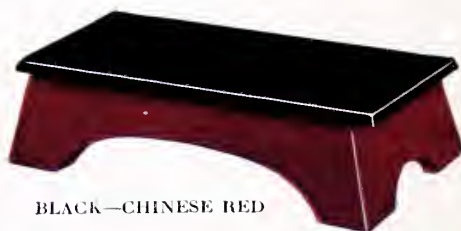
MITIS GREEN



ORANGE



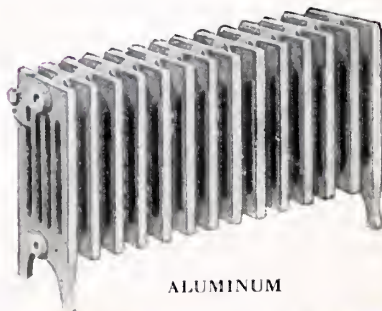
HONEY



BLACK—CHINESE RED



CREAM—JADE



ALUMINUM



BLACK



HUNTER GREEN



CREAM



FRENCH GRAY

These colors are only approximate. For exact matches get a color card from your dealer.

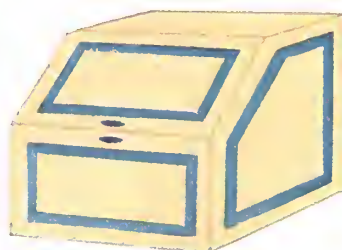
BEAUTIFY WITH ENAMEL



CHINESE YELLOW



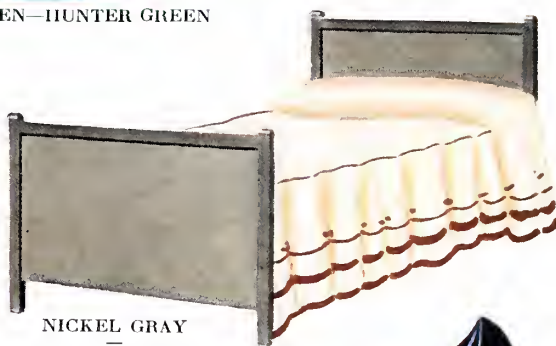
MITIS GREEN—HUNTER GREEN



AZURE—OLD IVORY



WISTERIA—BLACK



NICKEL GRAY
—
FRENCH GRAY



WHITE—AZURE



HOLLAND BLUE



ITALIAN PINK



GOLD



MIDNIGHT BLUE



CHINESE RED



CHINESE YELLOW



HOLLAND BLUE

These colors are only approximate. For exact matches get a color card from your dealer.

IT'S EASY TO REFINISH A CAR

HERE'S no great difficulty in painting a car—if you use the proper materials and follow the directions below exactly. Just don't worry, don't hurry, and paint your car **INDOORS** where no dust can blow on the wet surface.

Possibly you know someone who finished his car with unsatisfactory results, in spite of the carefulness with which he did the work. Very likely the trouble was that the finish used was not sufficiently self-levelling. Devco Mirrolac Enamel dries smooth. It does not show brush marks or laps. Mirrolac Enamel also has the extraordinary toughness and elasticity needed to resist the wearing action of hot sun, winter temperatures and road grit.



Clean off grease, wax, etc. Use putty knife and stiff brush with plenty of gasoline. Do a thorough job—no finish will dry over wax or grease.



Wash car with soap and water. Rinse thoroughly with clean water. Wipe with Chamois or lintless cloth and allow to dry completely



Sand off rust spots completely and smooth down edges. Then go over entire surface with 00 Sandpaper or 0 Steel Wool.



After thorough dusting apply Devco Mirrolac Enamel of the color selected. Finish with long strokes in direction of flow.



If second coat is required, allow to dry thoroughly. Then go over entire surface with 00 Sandpaper or 0 Steel Wool.



After thorough dusting apply second coat in same manner as first. Complete each section or panel before starting another.

USEFUL REFERENCE CHARTS

A Chart that Gives Delightful Harmonies for Furniture		A Chart of the Best Colors to Use in Each Room		
When you use one of the following colors for your LARGER AREA	Then use one of the following for the SMALLER AREA	Exposure and Light	WALLS	CEILING
Jade Mitis Green Italian Pink Orange Chinese Red Cream Old Ivory Chinese Yellow Honey French Gray Wisteria Holland Blue Hunter Green Azure	Honey, Italian Pink, Old Ivory Cream, Old Ivory, Honey Honey, Cream, French Gray, Old Ivory Cream, Old Ivory, Hunter Green Old Ivory, Orange, Honey Wisteria, Mitis Green, Italian Pink, Holland Blue Jade, Wisteria, Orange, Holland Blue Cream, Orange, Chinese Red, Hunter Green Jade, Wisteria, Holland Blue Old Ivory, Italian Pink, Chinese Red, Holland Blue Old Ivory, Cream, Honey Cream, Azure, Old Ivory Old Ivory, Chinese Yellow, Honey Midnight Blue, Nickel Gray, Cream	NORTH—	(Velour)	(Velour)
		GOOD	Buff	Warm Cream
		GOOD	Caen Stone	Light Cream
		POOR	Flesh	Ex. Lt. Ivory
		POOR	Pink	Warm Cream
		SOUTH—		
		GOOD	French Gray	Flesh
		GOOD	Bermuda Green	Caen Stone
		POOR	Green Tint	Ex. Lt. Ivory
		POOR	Pale Blue	Light Cream
		EAST—		
		GOOD	Buff	Light Cream
		GOOD	Pink	Ex. Lt. Ivory
		POOR	Warm Cream	White
		POOR	Flesh	Ex. Lt. Ivory
		WEST—		
		GOOD	French Gray	Warm Cream
		GOOD	Green Tint	Flesh
		POOR	Caen Stone	Ex. Lt. Ivory
		POOR	Chamois	White
Black looks well with most colors, especially the brighter ones.		Ceiling: It is also proper to use the same color on ceilings as used on walls, cutting it 50% with Velour White.		



P A I N T I N G H I N T S

ALWAYS BE SURE any surface you are about to paint is clean and dry and free from oil, grease, or wax. Be sure one coat of paint or undercoat is *thoroughly* dry before applying another.

NEVER paint over old peeling paint. Remove it first with Devco Paint and Varnish Remover and a scraper or the new paint will peel off as the under surface loosens. Sandpaper down any rough spots and dust off the surface. Never use benzine or gasoline near an open flame from stove, fireplace, lighted pipe or cigarette.

PREPARING YOUR PAINT properly makes a whale of a difference. Buy a 10c tin pail and pour the liquid into it before stirring, instead of stirring in the original container. Time will be saved in the end and the paint will be *really mixed*. A regular paint paddle, costing a few cents, will do a better job than a stick of kindling!

PROTECT YOUR HANDS.—Hands and nails will not need the attention of a manicurist after painting, if protected by gloves or a smooth coat of Pro-TEK. Pro-tek is a white cream, which rubbed into the hands forms a protective film preventing dirt and liquid from entering the pores or adhering to the skin. Use it *before* hands are soiled.

HOW TO USE A BRUSH. Grasp a brush firmly by the handle—very few of them bite! Hold it just above the bristles. Keep the handle as nearly as possible always perpendicular to the surface. Press down firmly, if spreading *paint*. Ease up and brush a little slower with varnish or enamel. Don't try to cover a large surface with one brushful. Just dip far enough into the paint—a half inch to an inch or so—to take up a load that will not drip on the way. Tap the tip of the brush on

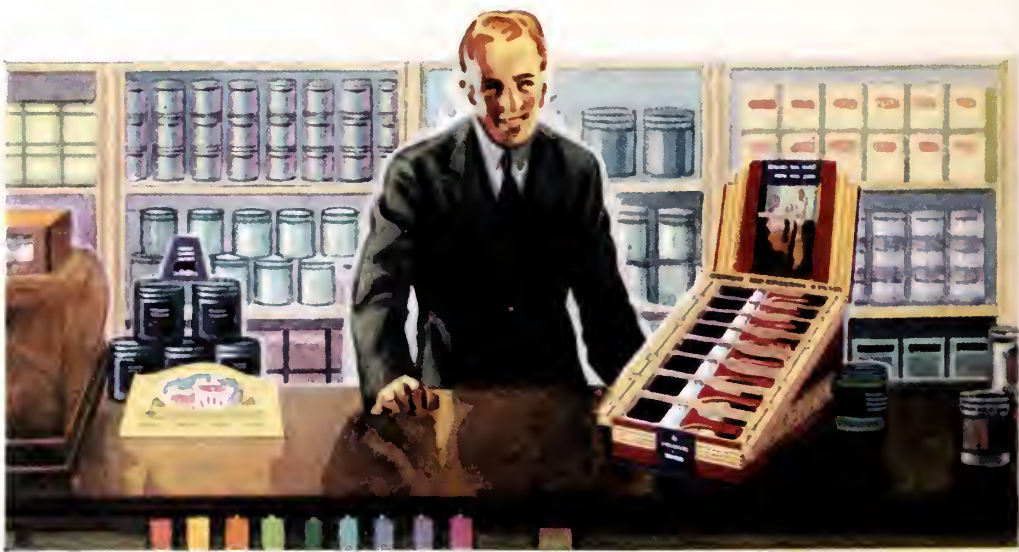
the *inside* of the pail to remove excess. If you wipe the brush on the *edge*, part of the paint will run down the *outside*, and part will harden on the lip, to be taken up with subsequent brushfuls and make specks on the job. Finally, always start applying a new brushful a few inches away from the completed portion and end up by brushing back *into* the finished part. On wood surfaces, the last strokes should be in the direction of the *grain*.

CARE OF BRUSHES. Brushes will stay in first class condition for a long time, if treated kindly. Don't leave them overnight simply standing in turpentine. It bends the bristles. Instead, suspend them by a string tied to the handle with the bristle end one or two inches from the bottom of the can. The liquid should barely touch the handle. When putting brushes away for a considerable time, cleanse them thoroughly in turpentine, working the bristles back and forth against the bottom of the can. Then wash with a good soap—rinse thoroughly—dry in the air (*not* on a radiator) and put away wrapped in paper. Always use a Superkleen brush of the size recommended by your paint store. Work a new brush back and forth on a board before using, to throw out any loose bristles.

A SAFETY-RAZOR BLADE in a ten-cent holder will remove paint from glass very easily. A bit of cloth held in the left hand to wipe up paint spatters works like a charm, if used immediately.

BEFORE OKAYING AN ORDER for paint work, be sure the specifications cover preparation of surface and every "odd job," so the final cost will not be above your expectations.

FOR ANY OTHER QUESTIONS ON PAINT METHODS—AND FOR COLOR CARDS—SEE YOUR DEVCO DEALER!







WAKEFIELD BRANCH CO.

WAKEFIELD, R. I.

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